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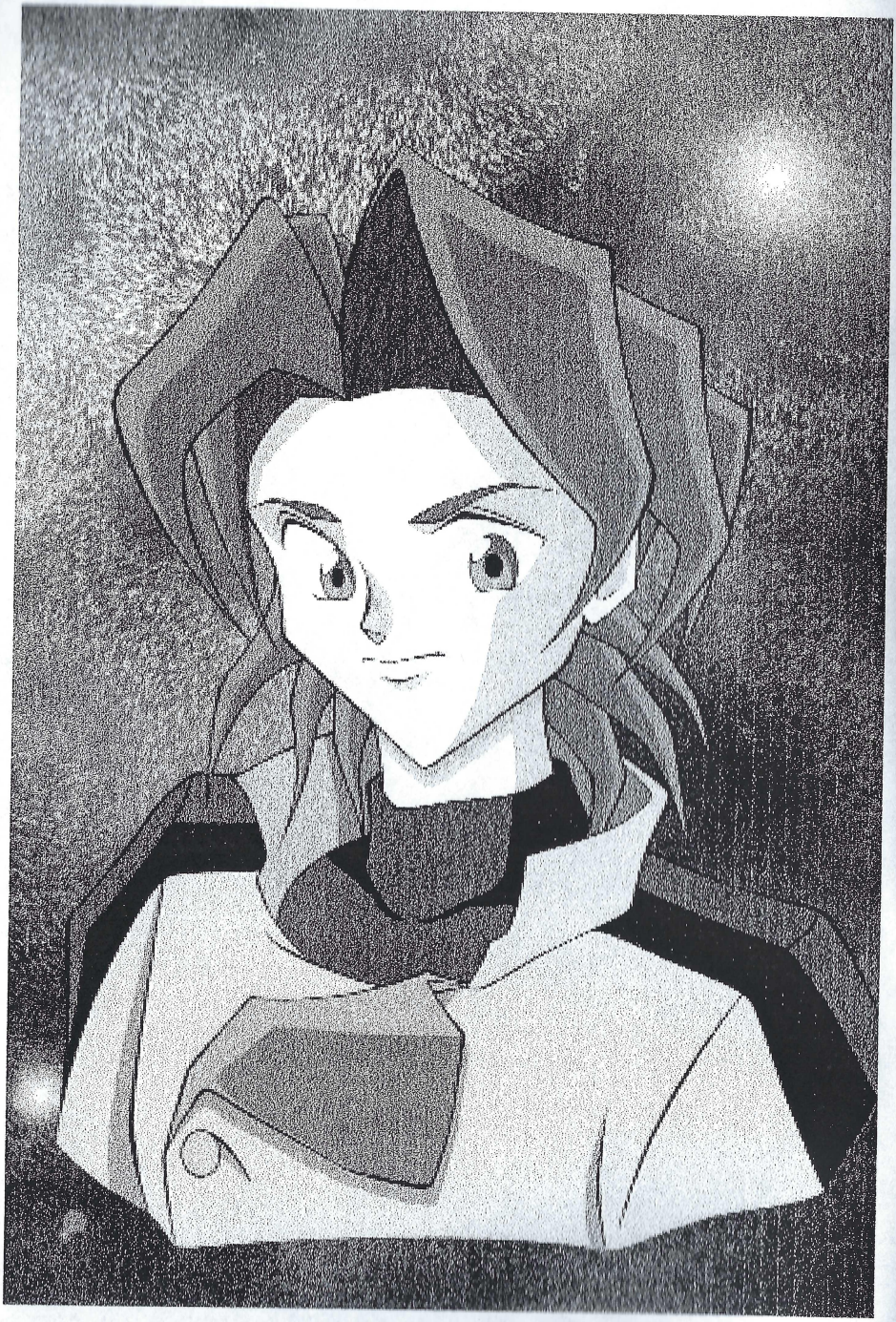
PROJECT JACO

The Official Fan-Magazine of The Japanese Animation Club of Orlando



Michael Schultz ©1998

PROJECT JACO

Spring 1998

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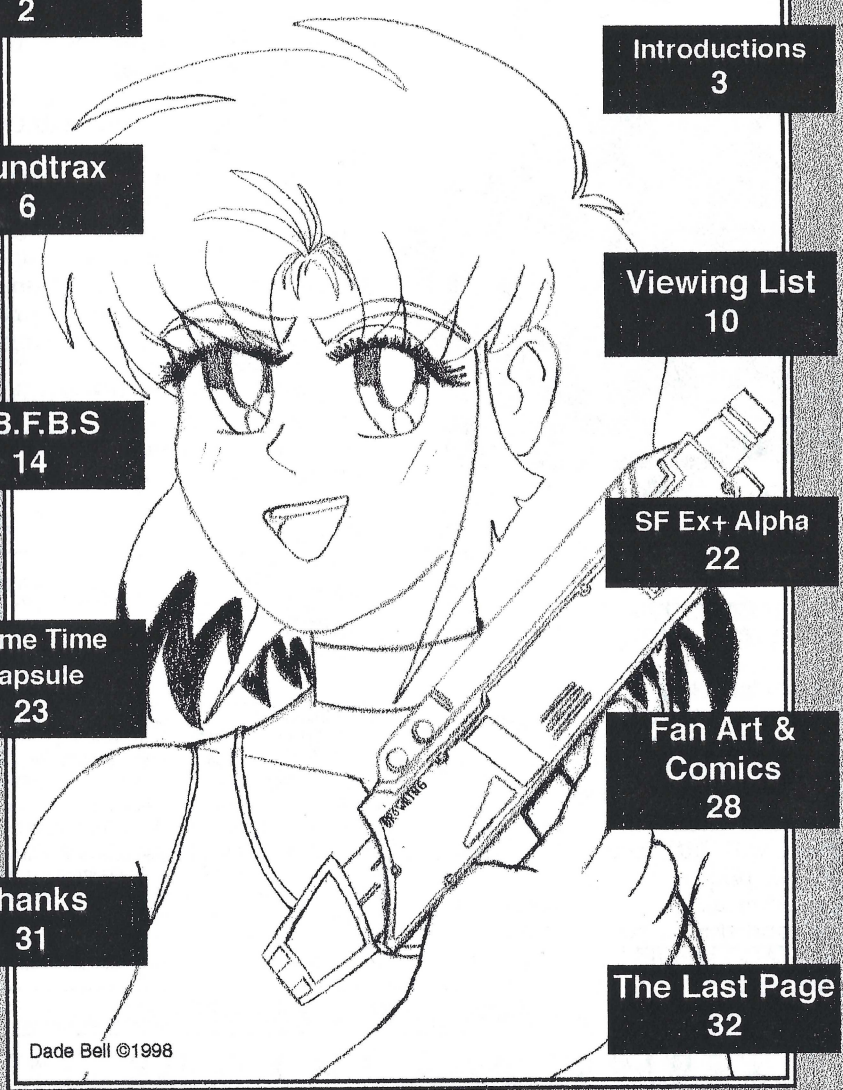

Dade Bell ©1998

" I lost something.... Gahh, where's the Black Hole Bomb?? "

-Kazumi Amano

Some Words From The Editor:

This month's issue of Project JACO breaks with a sort of tradition that I've had since I started doing this fanzine: the center spread. There is no center-spread for this issue. Now while I

realize that a lot of folks in the readership could care less about this omission, I know that most of you actually flip to the centerspread first to see what new goofy things I can think up for the intrepid members of this club's staff.

Have no fear, the vaunted center spread will return in the next issue. In fact, next issue marks the one year anniversary of Giant Bri-O. With that in mind, I've decided to make that issue a total Giant Bri-O blow out, complete with little comic story, centerspread, photos, the whole nine yards. After all, summer is meant to be fun, and the summer issue of Project JACO should be no different.

In the mean time, for this issue, we have a nice selection of informative articles. Nicole Kintner has a list of anime a new fan shouldn't miss. Ken Nabbe reviews *Street Fighter Ex+ Alpha* for the gamers out there. For gaming of a different kind, Lonny Volat reviews the *Star Blazers Fleet Battle System* with an interview with one of the game's creators to boot. Jackie Dolamore reviews CDs of Fushigi Yuugi and Final Fantasy in the latest installment of Soundtrax as well as providing this issue with some cute *Final Fantasy 7* comics that will be enjoyed by *FF7* fans and non-fans alike.

Also, in a new series of articles called *Anime Time Capsule*, Lonny will review older anime that, like fine wine, has aged well over the years and should be experienced.

This issue is going to be distributed widely at MegaCon, where JACO once again provides a huge presence by running the anime room. With the dedicated informative articles contained in these pages combined with the humor of the comics, I hope this issue informs as well entertains.

I hope you all enjoy this issue and if you're at MegaCon, please stop by the table and visit. I won't bite- at least as long as you don't bring up Captain Harlock or Akira. ;-)

Be here next issue for the JACO Summer Fun Special.

Dade W. Bell

-Dade W. Bell

" Cap'n Oscar "

karybdis@aol.com

About the cover:

"Fleet Combat" *Ouch! The Yamato gets plastered by the Dis Star's plasma cannon. Meanwhile, the NCC-1701-D Enterprise gets slapped by a Star DIStroyer. The NCC-1701 and NCC-1701-E are blowing Imperials to smithereens, though. EVA-1776 flames the 63rd Angel and the Cornwell (Cap'n Oscar's ship) lights up a Star DIStroyer. Star Furies go down in flames, X-Wings barrel in at full throttle, and the Hellcat menaces TIEs mercilessly. Oh, damn, there goes another Mon Calamari cruiser. And M3-Chan is going out into this mess with nothing but a space suit and a rifle. Crazy girl...*

By Dade W. Bell ©1997

Project JACO is a quarterly publication of the Japanese Animation Club of Orlando. A basic JACO annual silver membership is $15. A gold membership with JACO includes an automatic annual postpaid subscription to Project JACO. Gold memberships are $25 and are renewed annually. Platinum lifetime memberships are $60 and also include a lifetime Project JACO subscription. Issues of Project JACO can be purchased for $1.98 or $3 postpaid. Send payment to:

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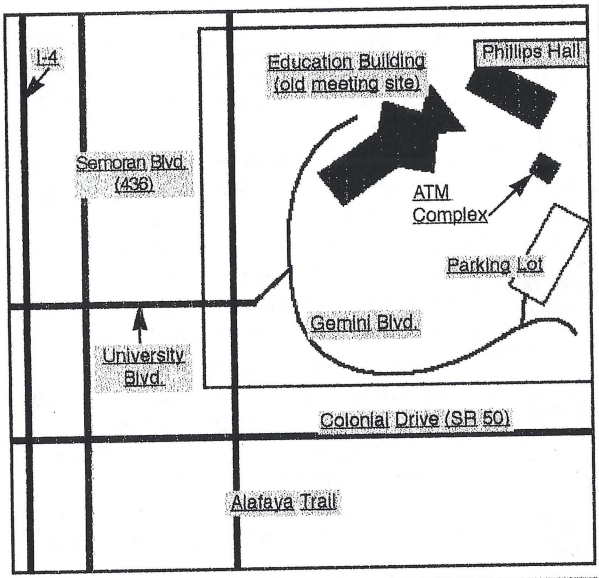
JACO meets every second and fourth Saturday of the month in room 115 at the Howard Phillips Hall at the University of Central Florida. Meetings begin at 7 p.m. Membership is encouraged, but not required to attend meetings.



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A Letter From The President

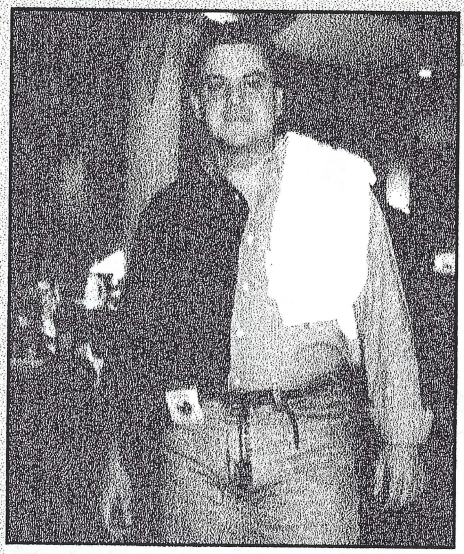


Photo: Eric Wampner

Well odds are you are reading this copy of Project JACO within the convention known as MegaCon '98. As many of you know, the road to this years convention was just as much an uphill battle as the year before (PJ Vol. IV No. 3 for full details). Never did I expect the problems, or obstacles that were before us. I am what you can call relieved that this is over and we can begin projecting what is in store for the club in the year to come.

Within the room, you will notice that the decorations are the handy work of our current Vice-President. Miss Kintner has been a busy bee, as she has spent a majority of the last few weeks, laying the ground work for the atmosphere of the viewing room. The actual programming is a complete cornucopia of Anime. It ranges from *Legend of The Galactic Heroes*, all the way to *Fushigi Yuugi*. There is something being shown for every taste in nearly every form of Anime.

Membership is at an all time high, but we are continuing to recruit new members into the organization, and Nicole Kintner is quickly creating a game plan to get our new set of membership drives in full gear. Our next event is on April 18th, at Coliseum of Comics. Again JACO will be providing programming for a membership drive and Anime Awareness Day. Hopefully these semi-annual events will create a closer working relationship between JACO and the local comic/ hobby shops.

On the programming front, we have completed our running of Neon Genesis Evangelion. Breaking with tradition, we have slotted as its replacement, *Here is Greenwood*. We hope that this shorter series will allow some of our out-of-town college members a chance to see the beginning and end of a series, allowing closure in a series. This is something that is quite out of the ordinary, with such series as *Orange Road*, and *Maison Ikkoku* being shown. Let's not forget that

Greenwood is still one of my favorite series to date.

The library has finally broke the 300 tape mark, with the inclusion of the Dubbed versions of *Porco Rosso*, *Kiki's Delivery Service* and *Laputa*. The library will be ever growing as the club' s needs and tastes diversify. It still seems to be the same 15 tapes that are requested week after week. Hopefully with the influx of new items, this will change slowly.

In closing, I hope JACO will be able to reach its goals for 1998 and onward into 1999. We are activity searching for shows that our members have been requesting such as, *Giant Robo 7*, and the all the *Evangelion Movies*. We also have created a programming line-up that all our members will hopefully enjoy. As we continue on, I hope that we can make JACO stronger and better in the months to come.

-Kenneth Nabbe
President

Japanese Animation
Club of Orlando

Curse you General Vague, and your little dog too!! You will not foil my evil plans to steal EVA-1776, and wreck havoc across the globe! My Evil Queen, the beautiful, intelligent, talented, Kathy Lee Gifford shall create the finest clothes for my new uniform, so that I may look my best in my quest for world domination. My new team, **The Sweat Shop 7**, shall destroy the entire EFA team! Fear me, fear my shirt, but most of all fear my dancing. Nothing can stop me, nothing can stop the Sweat Shop Commandos!

-The Evil Joey Snackpants, Esq.

" Like my Goatee!? Evil Spock ain't got nothing on me!"

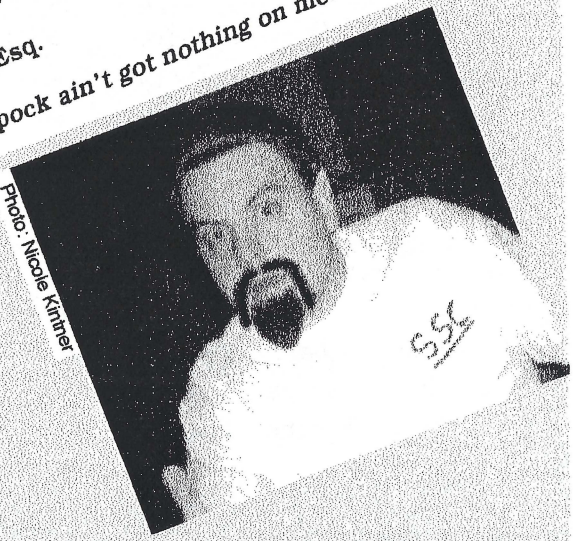


Photo: Nicole Kintner

Soundtrax

By: Jackie Dolamore

Fushigi Yuugi Character Vocal Memories

RUNNING TIME: 75:31

Although never officially released in America, Fushigi Yuugi is a fan favorite, winning people over with its suspenseful plot and its well developed characters. This CD has two songs by the heroine, Miaka, one or two by each of her seven protectors, the seishi, and two by the other leading female character, Yui. The first two songs are by Miaka. She's not an incredible singer, and overall her songs are nothing special. The first one also has a chorus singing something like "I believe in dreams so true" in a mushy voice, which doesn't help it either. The next two are by Tamahome, Miaka's love interest. The first one, *Ai to iu Na no Tatakai ni...*, is set to the music that plays in the background when Tamahome fights. It is a peppy, interesting song, although Tamahome isn't the world's best singer either. His second one is similar but a little slower. The next two are by Hotohori, the emperor. Since he is a Chinese emperor, both his songs sound somewhat Chinese. The first one, *Sadame no Hoshi*, has a rather strange sound to the vocal parts, which everyone may not like. The next one is more normal and his voice actor sings

just fine. After that are the songs by Yui. These are not to my tastes, but she sings well. The style is more pop and somewhat reminiscent of *Sailor Moon* music. The next are by Nuriko, another one of the seishi. The first one, *Kaze no Uta*, is one of my favorite songs on the CD. It is sung with passion and seems to really capture Nuriko's true personality. The next one is light hearted and fun with a sort of tropical beat. After this are the songs of Chichiri, the wandering mage who often seems like the most mature member of the group and the most frequently super deformed. His first song is another one of my favorites, and that's not just because he's my favorite character. It's also somewhat Chinese sounding, fast paced with a nice melody, and, of course, Chichiri's famous " no da" sentence ending. His next one is more ordinary-you wouldn't skip it when you listen, but it's not a stand out either. After that are Tasuki's. Tasuki is the firey one of the group, and naturally his songs are more rock oriented. They're both good, but as usual the first one is better. Then are Mitsukake and Chiriko's. They were somewhat overlooked in the series and they only have one song each. Mitsukake's is very boring. His voice is deep and blends in with the background music. It's easily the low point of the CD. Chiriko's, in contrast, is sweet and somewhat sad, and a very nice song. All in all, this CD is very likable. The songs are very diverse and pretty good in general. Most of them sound like they were actually written, unlike some anime CDs where it seems like they just combined a few melodies from other anime songs and threw in a few words like love, sky and dream jumbled together in sentences unrelated to the anime itself. So, if you like Fushigi Yuugi, as I know anime fans do, you'll probably enjoy this deeper look into the feelings of its wonderful characters.

Fushigi Yuugi Character Vocal Memories

Rating: 5 out of 5 Music Notes

Final Fantasy: Pray

Running Time: 47:01

Final Fantasy was one of the video game series that made gamers notice video game music. After all, if games were silent, I don't think anyone would have cried when so-and-so died or felt a thrill of hope when the heroes realized they would fight to the end, and no game had more wonderful music than the *Final Fantasy* series in the opinion of many gamers. Which is why it is such a treat to hear these wonderful songs played with real instruments and sung so beautifully. And the singer, Risa Ohki, does do a absolutely wonderful job, I think she's my favorite singer. I should say right off the bat that these songs are not for people who like electric guitars or fast pace or much of a beat in their music, they are pretty much *just* beautiful. In general, the songs have a very fantasyesque sound (as one would expect from something called "Final Fantasy") and are fun to sing along with, if you like singing slow, beautiful songs, anyway. The songs are taken from Final Fantasy 1 through 6 and are in four languages-two songs each in English, Portuguese, and French, four in Japanese, and one that's just a bunch of " *ahh"-ing*. That would be the first song, which is the song most familiar to *Final Fantasy* fans. It's the tune that plays while waiting for you to hit a button on *Final Fantasy IV* (2 in America) or *VII*. It's nice, but a little high and takes some getting used to. The next song, The Promised Land, is in English and a very nice song. For some reason I want to describe it as " frilly" although I have no idea why this word comes to mind. None of the songs lyrics are supposed to be related to the games but this one brings *Final Fantasy 7* to mind. Next is Mon Petit Chat (My Little Cat), which, for the language inept, is in French. It's my least favorite song, as it's not very pretty or anything else, just stupid.

Even after listening to this CD a zillion times I still don't like it. The next tune is to Terra's Theme from *Final Fantasy VI* (3 in America). It is a very beautiful song, as was the original, somewhat mournful and lovely but not too slow. Then comes Hikari no Naka E, which was that song that played when the lovers, Cecil and Rosa, were together in *Final Fantasy IV*. I'm not big on this one compared to some others as it occasionally sounds like something you'd hear in a supermarket. After that is Esperanca Do Amor, in Portuguese. All the Portuguese songs *sound* Portuguese, with a sort of Latin beat and instruments. They're okay, but I mainly like the Japanese and English ones. The next one, Voyage, in Japanese, is another of my favorites, but it could be described about the same as Terra's Theme. After that is the second French one, Au Palais de Verre, another song I like. It's sort of hard to describe, but it brings to mind a French castle in a fairy tale. The other English one is next, and, incredibly, it has the only line of poor English on the CD. It's a nice song, but again, could be described similarly to the other English one. The songs aren't similar enough to be boring, but they're definitely similar. Pray is the next song, and the one the CD is named after. It's the most dramatic of the songs, the original being the song that plays in FF IV when Kain and Cecil leave Baron, beginning the adventure, and in the end when Cecil and Rosa marry(or whatever they do). If you ask me, it's a bit overdramatic, almost stressful over the tranquility of the previous songs. The last one is the complete opposite. It's Nao Chora Menina, in Portuguese, from the song that plays in (happy) towns in Final Fantasy VI, and it's very peaceful and the slowest, most boring song on the CD. Not the worst, that's still Mon petit Chat's department, just the most boring. All in all, this is a very pleasant CD and my favorite Final Fantasy CD.

Final Fantasy: Pray

Rating: 5 out of 5 Music Notes

The Anime Fan's Required Viewing List

By Nicole Kintner

If you're new to anime and a member of a club, you're probably like I was...overwhelmed. The amount of anime out there is staggering...much more than what I remember being on Blockbuster's animation wall. "How can I tell the good stuff from the crap?", you ask. Well, the answer is simple. Watch it all. No, I'm kidding. Although it is a good idea to try new shows out, there are some shows out there that *every* anime fan should see at least once. The shows that are on this list stand out because of one reason or another. Whether it's excellent animation, great story, or just because it's really bizarre, these shows are the hallmark of anime. So let's get crackin'!

MIYAZAKI FILMS

Considered by many to be the greatest animator/director in Japan, Miyazaki makes beautiful films. His works are touching and simply enchanting. And they frequently break box office records. I recommend all of his works: My Neighbor Totoro; Laputa, Castle in the Sky; Kiki's Delivery Service; Nausicaä, Valley of the Wind; Porco Rosso; Whisper of the Heart; Pon Poko; Lupin III, Castle of Cagilostro; and the short On Your Mark. On an interesting note, Disney has recently purchased the rights to many of these films for U.S. video release.

BUBBLEGUM CRISIS

Often considered the most popular OVA in America, BGC launched a whole generation of anime fans. With hi-tech, futuristic settings, four beautiful leading ladies, and lots o' action, this is the 8 part OVA that started the "cyberpunk" craze. Many things make this series worth seeing: nice animation, a great musical soundtrack, an interesting plot...and did I mention the action?

RECORD OF LODOSS WAR

Inspired by Dungeons and Dragons, this is *the* fantasy series of anime. Done in typical quest fashion (with typical fantasy characters), Lodoss is just great to watch. With its beautiful art and character designs, and 13 episode epic style, many anime fans take to it instantly. It also has a beautiful soundtrack that adds a lot to the show's overall feel.

PLEASE SAVE MY EARTH

One of the truly beautiful pieces of anime out there. PSME is the touch-

ing story of six alien scientists who are reborn to new lives on Earth. This story is emotional, intriguing, and sometimes confusing. The characters are brilliant, and the music is hauntingly sad (especially the end theme). I just can't say enough good things about this series.

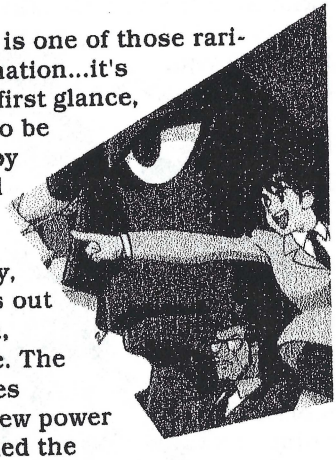
AKIRA

What can I say? It's Akira. Believed by many to be the cause of the modern movement in anime, Akira is the extremely complex story of a future Tokyo and the street punks who live there. While I find the story to be difficult to follow, Akira is probably the most wonderfully animated movie out there. It boggles the mind. Everybody should see Akira at least once just for the animation and sheer impact of it.

GHOST IN THE SHELL

If Akira doesn't have the best animation in an anime movie, then Ghost in the Shell does. With some of the neatest looking special effects, GITS is smooth and subtle where Akira is in your face. The story is somewhat watered down from the manga version, but what it loses in plot, it makes up for in mood. Once again, another beautiful musical score helps set the perfect feel for this futuristic story.

GIANT ROBO



Giant Robo is one of those rarities in animation...it's unique. At first glance, it appears to be another "boy saves world with father's robot" story, but it turns out to be much, much more. The plot revolves around a new power source called the Shizuma Drive and the impact it has on the world. With a band of unusual heroes in an international struggle with an evil underground organization, Robo has drama to spare. Also unique about this series is the style of animation. It's a kick-back to the old animation of the sixties, and it works. Add a dash of classical music, and you have a show worth watching many times over again.

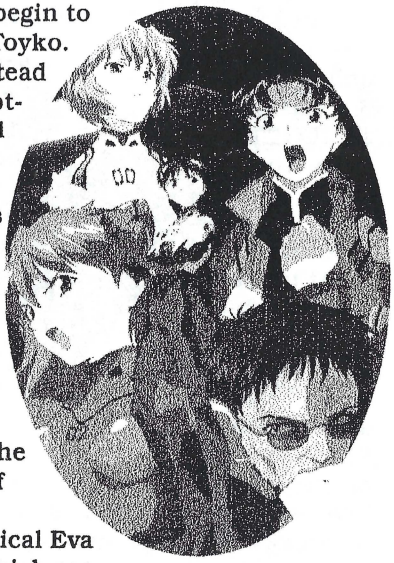
NINJA SCROLL

An interesting blend of supernatural and realistic action set in feudal Japan. This nicely animated movie follows the events surrounding masterless ninja Juubei and his two companions as they fight eight strange foes. While not very realistic, the movie has great action and some very neat scenes. I could go on about the animation, or the plot, but the bottom line is that this movie is just plain fun to watch. Grab a beer and a pizza and have a blast.

NEON GENESIS EVANGELION

This television series has one major thing going for it: its story. While biblical themes in anime aren't rare, I

find this plot to be an interesting twist from the norm. In the future, angels begin to attack Toyko. But instead of accepting final judgement, humans decide to fight back. Eva is the story of Shinji, one of the pilots of the bio mechanical Eva units which are used to fight the angels. Along with the rest of the Nerv agency, he struggles against the seemingly never-ending flow of these angels. The animation, especially for a t.v. series, is good, and the action is interesting. As the hottest show on the market today, I suggest you take a look and see why it's so popular.



WINGS OF HONNEAMISE

This is another one of those beautifully animated movies. Set in a pre-space program world, Wings is the story of an astronaut's struggle to make it into space when no one seems to care if he succeeds or not. An interesting concept executed nicely. Wings is a feast for the eyes, and food for the soul.

WORKS OF TAKAHASHI

I know I'm going to get flack for this one. But if you look at anime, Rumiko Takahashi's works stand out as unique. The slapstick humor of her comedies always has a touch of love and affection. Her works are very human related, and often heart warming. Also, there is no denying her popularity. Ranma 1/2 remains the biggest anime t.v. series being released in the U.S., and fans are fiercely devoted to the show. Besides Ranma, Takahashi's other works include: Maison Ikkoku, Urusei Yatsura, and Mermaid's Scar. A word of caution, though. All her stuff tends to be long. Real long.

GRAVE OF THE FIREFLIES

Quite possibly the most depressing movie ever made. This super-realistic movie is the tale of two children who struggle to survive during WWII in Japan. This is an important movie to see. The brother and sister's love for each other is remarkable to watch, as well as heartbreaking. The animation is very subtle, and soon you forget you are watching an animated movie. An overall excellent film, and critically acclaimed as well.

BASTARD!

This show is a trip. Without a doubt, the strangest and most screwed up piece of anime I have ever seen. Set in a medieval land, Bastard! is full of magic, action, humor, and, of course, nudity. Quick with one liners, people were rolling in the aisles when we viewed this at JACO. The trick with this OAV is to not take it to seriously. If you do that, you'll find that you'll have a great time watching Bastard!, one of anime's black sheep.

SAZAN EYES

At first, I didn't like Sazan Eyes. It actually creeped me out . Very super-

natural in nature, Sazan Eyes (or 3x3 Eyes) is about mystical Pai and her servant, Yakomo. When Yakomo, a normal student, is killed, Pai uses her supernatural powers to pull his spirit into herself, turning him into a "zombie". Thus, Yakomo becomes her protector, granted immortal life. The only way he can die is if Pai is killed. But boy, the villains sure do try! Poor Yakomo gets "killed" over and over again in the most horrible ways. But I digress. As you can tell from my ramblings, the story is what won me over with Sazan Eyes. It's original and bitter-sweet, and I recommend both the first and especially the second OVAs.

VISION OF ESCAFLOWNE

Escaflowne has it all. Awesome animation, great music, neat characters, and one heck of a story. This show has fantasy, romance, action, mech, magic...well, you get the idea. It is extremely well put together, and moves fluidly from one episode to the next. The thing that astonishes me the most about Escaflowne is the detail that is put into each episode. It has the best use of lighting I have ever seen in a t.v. series. It is perfectly polished...the colors are vivid, and the art is simply wonderful. It left me breathless.

MACROSS PLUS

This is it. The single best piece of anime available today. I've seen it many times over, and it still blows my mind. While remaining true to its name-sake, Macross Plus takes a new approach to the Macross universe. The story tells of Isamu and Gald, test pilots who were once friends, but now compete against one another for Myung, the beautiful singer turned producer. Sharon Apple, Myung's client, is a virtual idol with a mind of her own. While Myung runs Sharon's concerts, Isamu and Gald compete in the air, testing two new types of fighter jets. The plot is great, even for a non-mech lover like me, and it even comes complete with the Macrossian love triangle. I won't even talk about the animation...it speaks for itself. And the music is exactly what you'd expect from a Macross tale. Go see it, and then buy it. You'll be glad you did.

Well, that should be enough to start you out for now. I know I left a lot of really good stuff off this list, but I can only type so much before my fingers fall off ~_^. And besides, I'm still wading through all this anime myself! If I find anything good, I'll let you know! Bye!

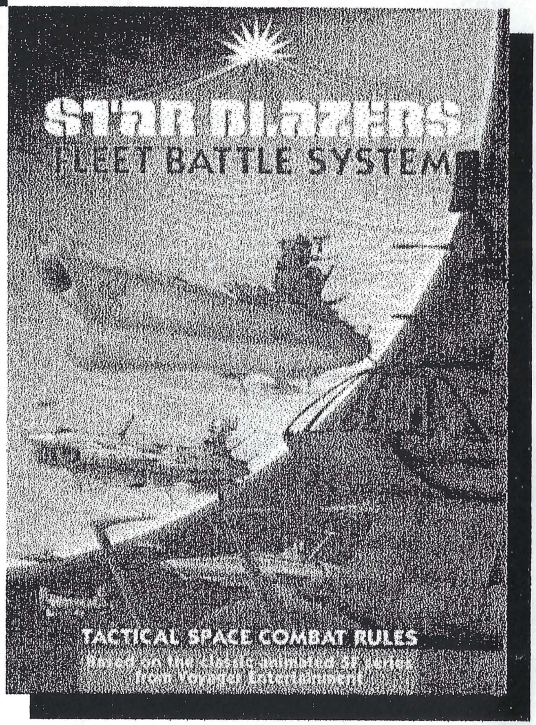
STAR BLAZERS FLEET BATTLE SYSTEM

A REVIEW

By Lonny Volat

The thundering roar of shock cannons and the scream of missiles shatter the empty silence of outer space. The mighty fleets of the Earth Defense Force and the Comet Empire face off near the planet Saturn. The fate of all humanity hangs in the balance, as the legendary space battleship, the *Yamato*, strives to overcome the relentless approach of the evil invaders from beyond the solar system.

Is this an episode of the classic animated series *Star Blazers*? Nope. Just another simulated battle using the newly released Star Blazers Fleet Battle System, the first in a series of miniatures wargaming rules written by Keith A Johannsen and produced jointly by Voyager Entertainment, Inc., and Musashi Enterprises, Inc.



Star Blazers is the Americanized version of Leiji Matsumoto's famed anime series, *Space Cruiser Yamato*. Two hundred years in the future, on the eve of the new century, the Earth is attacked by the forces of the Gamilon Empire. The Gamilon homeworld is facing its own destruction, and its leader, Emperor Desslok, has decided that Earth will be their new home.

Unfortunately, he must first deal with the pesky problem of Earth's current inhabitants. The Gamilons bombard Earth with irradiated planet bombs, which threaten to eradicate all life on the planet. Fortunately for Earth's beleaguered population, the ruler of a far distant planet has offered a device, which can clean the Earth's atmosphere. She sends plans to build an engine capable of propelling a starship

fast enough to reach her world and return within the remaining year that humanity has left to live. The unified governments of the Earth begin a project, which culminates in the restoration and refitting of the Japanese WWII battleship, the *Yamato*. Rebuilt, with a crew of intrepid young men and women, and led by a crusty veteran captain, the *Yamato* (known to American audiences as the *Argo*) makes the perilous voyage to the distant planet Iscandar, facing the awesome might of the Gamilon Space Fleet virtually every step of the way.

Star Blazers Fleet Battle System is a set of tactical rules designed to simulate the epic space battles between the Earth Defense Forces and the fleets of both the Gamilon Empire and the Comet Empire. This pretty much covers the first two seasons of the animated series, and future modules promise to introduce new interstellar empires (along with new ships and weapons) from both the later seasons and the movies. A campaign system, which should outline rules for restocking and refitting fleets, is expected to be included in one of the future modules. The next module due for release, the *SBFBS Technical Manual: Warship Recognition Guide*, will include detailed specifications of all the vessels and battlecraft which appear in the first two seasons. This will probably be a must-buy for all *Star Blazers* fans, even those not playing *SBFBS*.

The game has three difficulty levels — Introductory, Intermediate, and Advanced. The Introductory rules focus on simple capital ship combat, as players maneuver their fleets around on a hex map and attempt to pound each other into cosmic dust using an array of energy weapons and missile systems. In order to represent their ships, players may either use counters (photocopied from counter sheets provided in the manual) or miniature vessels also produced by both the Voyager and Musashi companies. These miniatures are set to 1/4600 scale (about 2 1/2 to 3 inches long) and come either one to a pack (for larger ships) or in groups of three or six (for smaller crafts). Prices range from about five dollars for a pack of six Gamilon destroyers to twelve dollars for the Andromeda II. (For the curious, the *Yamato* lists for $9.95)

The Intermediate rules bring into play the battlecraft (a collective term for all of the interceptors and medium- and heavy strike fighters) used by each fleet. The Advanced level introduces rules covering an array of strategic and tactical options, such as command groups, tactical warp jumps, and space marine boarding actions. The layout of the rules follows the turn sequence step by step, and the pages listing the turn sequence for each of the three levels of play also give the page numbers for the appropriate rules sections. This allows new players to skip over the Intermediate and Advanced rules, saving them for later.

Although each turn is divided into as many as 26 steps (for the Advanced game), the turn can basically be broken down into 4 phases - Upkeep, Movement, Combat Declaration, and Combat Resolution. During the Upkeep phase, players will make indications of what their ships intend to do during the turn. Players keep track of their ships using the Warship Display

Form (WDF). Each vessel class has its own WDF. The form includes an overhead picture of the ship with the location, type, and firing arc of each weapons battery clearly marked. Players will use the sheets to keep track of power accumulation, speed, and damage done to each ship. As part of the Upkeep, players will decide which of their weapons batteries will be used offensively (to attack other warships) or defensively (to defend against incoming missiles or battlecraft). If battlecraft are being used, players assign missions to the various flight groups. Missions can include Anti-Ship, Interception, Escort, or Combat Air (Space?) Patrol. Some types of battlecraft may also be sent to bomb warships. (How this happens is still a mystery to me, but it looks cool in the series.)

Following the Upkeep phase, players will begin moving their fleets. A die is rolled for initiative, and then the players move their forces, alternating one by one, until all vessels have been moved. Space fortresses and battlestations are moved first followed by capital ships, and finally battlecraft. If one player's forces vastly outnumber his opponent's, then two or even three vessels may be moved at a time. Battlecraft have a definite range, and must return to their base ship for refueling and rearming approximately every ten or twelve turns.

During the Combat Declaration phase, players announce which of their ships' missile and/or torpedo batteries will be targeting enemy vessels, and also the targets of battlecraft flight groups that have been assigned anti-ship missions. In *SBFBS*, missile and torpedo firing is not just a matter of pumping an endless supply of ordinance at the enemy. Each missile (or torpedo) battery has between 1 and 4 salvoes, and each salvo has between 2 and 6 missiles. Each firing of a missile launcher uses one full salvo, and once that launcher's supply is exhausted, it is empty for the rest of the battle. Since missiles and torpedoes can be intercepted by defensive fire (unlike direct fire weapons like shock cannons), the player has two basic strategies to follow - he can hold his missiles in reserve and wait for a time when his opponent's defenses have been weakened, or he can launch a massive wave, in an attempt to overwhelm those defenses. (Or, he can wait until those defenses are weakened and then launch a massive wave, which will probably be a waste of missiles, but can be worth it to see the look of despair on his opponent's face.)

After all missile and battlecraft attacks have been declared, the players enter the Combat Resolution phase. The first step of this phase is battlecraft-to-battlecraft combat, also known as dogfighting. This is followed by defensive fire from capital ships against incoming missiles, torpedoes, and/or battlecraft. Although most defensive fire is conducted at a range of zero (meaning that only the targeted vessel can fire in defense), it is possible for escorting ships to use certain weapons batteries for defensive support. So an incoming missile barrage that is targeting a command ship could be fired upon by the laser turrets of nearby destroyers (which is a damn good reason to have them).

After the defensive fire step, surviving battlecraft may launch their attacks against capital ships. Dice are rolled

and compared to the particular weapon systems chart to see if the attacks are successful. Any damage that occurs as a result of successful attacks is marked off the hull boxes on the defending ship's WDF. As the hull boxes are checked off, critical hits may need to be rolled for. Results from the critical damage chart include damaged or destroyed weapons batteries or ship control systems (like the Battle Bridge), engine damage, internal fires, and additional hull damage. In some instances, a single critical hit could destroy an otherwise lightly damaged vessel. After battlecraft attacks are resolved, ship-based missile and torpedo attacks (which make it through the screen of defensive fire) are rolled for, followed by energy weapon attacks. Although energy weapons are powered by the ship's generators, and do not have ammunition per se, some of the smaller vessels may require a recharge time of 1 or 2 turns in-between firings.

After all other attacks, players may attempt to fire their special weapons. To attack with one of these powerful systems, certain conditions must be met. The player cannot use any other weapon system offensively during that turn (weapons used for defense are okay). The ship must have accumulated enough special power to fire the weapon. The ship's command bridge must still be intact, and the ship must not have sustained more than 60% hull damage. This is because at that point the ship's structure can no longer withstand the stress of firing the weapon. (A square among the hull damage boxes on the WDF is shaded - if this square is marked off, the ship cannot fire its special weapon.) If all these conditions have been met, the player must still roll to see if the weapon even functions (80% chance of success). If all goes well, then anything in the target hex stands a good chance of being obliterated, as these weapons are extremely powerful. Even if the target ship survives, it will most likely not be in any condition to continue the battle. In addition, ships in hexes surrounding the target can also be damaged by spillover energy. In fact, vessels up to three hexes away from the target ship can be damaged or destroyed by some of the more powerful special weapons.

After all of the weapon attacks have been resolved, ships from enemy fleets that occupy the same hex may attempt to ram their opponents. Ramming must be agreed upon by the players prior to the start of the game, and should only be used in the most desperate of situations, as ramming usually results in the destruction of both ships. Only the last player who entered the hex can state a ramming attempt, so initiative is very important here. A successful ram can result in boarding actions, where troops from one vessel attempt to capture an enemy ship. This can also be done by using shuttlecraft assigned to such missions. Capture of an enemy vessel does not allow the victorious player the ability to use that ship in the current battle, as it must first be examined at a friendly base and then given a crew trained to operate it. The vessel may be maneuvered on the battlefield, but may not use any of its weapons.

The final step in the turn is morale determination. Commanders of ships

that have been heavily damaged during the turn must determine whether or not the vessel attempts to leave the combat area. Excessive damage to a ship, or the loss of a flagship, can harm morale and force a crew to flee the battle. This may not be as terrible as it seems; after all, a ship that retreats from the battle very likely is so badly damaged that it would only be useful as a target, and a smart commander probably wouldn't waste any more ammunition on it, anyway.

Well, that's the game in a nutshell. Okay, so it's an awfully big nutshell. A lot happens in this game. Now for the thumbs-up/thumbs-down stuff. First off, let me start by saying that Keith Johannsen has done a nice job of preserving the spirit of the epic space battles that are so prevalent in the Yamato story. I'm sure that it was not easy, as Japanese anime and manga writers seem quite fond of throwing out the laws of physics in order to make for a better story, and they are not unknown for contradicting themselves from one episode to the next. An example of this can be seen during fighter launch sequences. Fighters speed down the runways of the space carriers until they reach the end, then dip down below the level of the flight deck before gaining " altitude" just like fighter planes launching in an atmosphere, instead of the cold vacuum of space. And what about those " free-fall" bombs? The only real defense that the writers can offer is " it sure looks neat." One significant difference between the game and the series that players will notice right away is that it is pretty much impossible for a single ship, even the Yamato, to take on fleets of enemy warships by itself. Fleet actions are the name of the game.
Secondly, there had to be a certain degree

An Interview With Musashi Enterprises, Inc.'s Keith Johannsen

By Lonny Volat

Keith Johannsen is the creator of the *Star Blazers Fleet Battle System*, the first in a series of miniatures wargaming rules which focus on the epic space combat portrayed in the anime series *Space Cruiser Yamato* (known in America as *Star Blazers*). The game system is produced jointly by Musashi Enterprises, Inc. and Voyager Entertainment, Inc. Keith and co-developer Arthur Braune have been gracious enough to respond to my e-mail queries and comments, and to do the following interview.

What is your background in the gaming industry?

This is my first published game, but I have been gaming since 1964 and have extensive experience with board games, miniature games, RPGs, and computer simulations. I also have the benefit of my military experience. For two years of my service I was assigned to the Office of the Deputy Chief of Staff of Operations for the US Army Europe. My chief duties were maintaining and updating all conflict contingency plans involving US and NATO forces in any future conflict situation with Warsaw Pact forces. We also branched out and started operational planning for Middle East Contingency Planning. Our command conducted extensive

of trade-off between " realism" and playability. This can be seen most easily in the changes made to the Wave Motion Gun (and its Gamilon and Cometine counterparts). In the series, these powerful weapons could shred entire fleets. During a second-season battle, the Comet Empire's battleship, the *Medaruusa*, fired its Magna Flame Cannon every few seconds, decimating the EDF fleet sent against it. Quite obviously, most games would degenerate into an exercise of " whoever gets off the first shot wins." Under the current game rules, certain conditions must be met before firing the weapon, such as building up the reserve energy needed to fire it. In the case of the *Yamato*, this could take anywhere from 2 turns (the minimum amount of time if the ship is stationary) to 12 turns. And although the damage has been reduced, these weapons are still far and away the most powerful in the game. The *Yamato's* WMG will do (an average of) over 50 points of damage to its target. The Magna Flame Cannon on the *Medaruusa* does equal damage, but has a range advantage of 50% to 75% over every other weapon in the game. The double Wave Motion Gun of the *Andromeda*, while having less range than the Magna Flame Cannon, does a whopping average of 90-95 points of damage, with a spread radius of three hexes! Ouch. Major pain.

The rules manual itself, although laid out well, can sometimes be confusing. Keith has told me that 2 or 3 thorough readings (and a good deal of playing experience) are often necessary for players to take advantage of some of the more subtle nuances. This does not mean that new players won't have fun with it. Just that newbies are more likely to fall prey to more experienced players, similar to those

computer simulations involving both political and military simulations. We reported directly to the Joint Chiefs of Staff, and our weekly situation reports were sent directly to them as well as President Nixon. I was told that he got accustomed to seeing my signature on the cover sheets of the reports, but I only received one of his signatures in return . . . on my discharge papers. I did receive a personal commendation from the Commander in Chief of the US Forces in Europe, so at least from the professional military point of view my simulation skills were appreciated.

What about your background as an anime fan?

I have been an anime fan since I first watched Astro Boy on American TV back in the old black-and-white broadcast days of the 60s. My interest in Japanese anime as well as Japanese history channeled me into majoring in Asian Studies and learning the Japanese language. I eventually lived and worked in Japan for a period of three years.

What made you decide to do a game based on Star Blazers?

My interest in the show naturally sparked my desire to design a game for my own use. I actually started research about 12 years ago. My friends and I played several different versions of the game starting back in 1990, but an entire revamp (including the size of the miniatures) was really needed to capture the feel of the series.

Were there any difficulties in getting the game produced?

who play Magic: The Gathering-type card games. I have also been told that Voyager and Musashi plan to release a number of expansion modules, which will often add new rules and occasionally make changes to old ones. It is my fervent hope that this will not turn into another fiasco like that of Star Fleet Battles (by Task Force Games) and its endless volumes of Captain's Log rule changes. I have a problem with playing games with rules lawyers.

As previously stated, players can use either miniatures or counters to play. The miniatures are quite detailed, although a great deal of manual dexterity is required to assemble the tiny turrets and arrays to the hulls. Many of the ships are photo-etched. Putting together a fleet can be a little pricey, but the results are very impressive. If you do not want to spend the money for the miniatures, than the counter sheets provided with the manual provide a viable alternative. These sheets may be removed from the manual and photocopied as needed by the players. The counters themselves are nicely rendered overhead drawings, with every capital ship and fighter represented. Counters are also included for several different styles of mines, as well as asteroids and debris.

Unfortunately, I do have one complaint about the layout of the counter sheets. Each and every craft in the game is pictured on just one counter. I feel that the smaller warships and all the various battlecraft should have had 2 to 4 counters of each on a sheet, so that fewer copies would need to be produced. For instance, the *Yamato* carries three squadrons of fighters, for a total of nine flight groups. So a player using the

I don't think people can really imagine how difficult it is to gather all the talent needed to produce such a project. Translators, artists, sculptors, mold makers, suppliers, playtesters, etc., etc. Trying to meet deadlines while co-coordinating the activities of all these people scattered around the US and Japan was quite a challenge. All in all, about 45 people had a hand in the production of the game.

Explain some of the changes that you made in order to achieve a bal ance between " realism" and playability?

To balance the game and to make it playable, it was necessary to reduce the destructive power of the much-vaunted Wave Motion Gun, as well as many of the other special weapons from the shows. The basic story is set 200 years from our current era and the technology, although advanced, is still not that different to be far removed from the current military technologies that we can identify today. The Japanese artists and writers drew heavily on the military history of World War II and contemporary 70s technology when they designed the hardware for the TV series and movies. Our problem was creating something useable out of all the rather vaguely described systems into a playable form, while still maintaining some balance of playability. This led to the development of some interesting rules and the elimination of some of the less scientific features that were created only for the dramatic effect for the video story. All in all, I think we created an accurate and well-balanced game that blends the power of the WMG and

Yamato and its *Black Tigers* must produce nine copies to get the required number of counters. Cost is not the important factor here, because even a sizeable fleet can be produced for less than ten dollars. To me, it just seems such a waste, because printing nine counter sheets will also give me nine *Yamato* counters, nine *Andromeda* counters, nine *Spirit Of Gamilon* counters (if using the Gamilon counter sheets), and so on. It might seem like a petty complaint to some readers, but this is my article, so there. In any case, this is just a minor blemish on an otherwise fine tactical combat simulation game.

In closing, I would just like to thank Keith Johannsen (and the staffs of both Voyager and Musashi) for producing this rules system and allowing me once and for all for a chance to step into General Lysis's boots and bring defeat to that " wretched Star Force." I would also like to thank Keith for taking the time to respond my numerous pesky e-mail questions and comments, and for agreeing to the interview found elsewhere in this issue (see side bar). I think that fans of *Star Blazers* who relish the thrill of battle will find much to enjoy with the *Star Blazers Fleet Battle System.*

Hail Desslok!

other special weapons with standard ship-based weaponry and battlecraft.

What are your future plans for SBFBS?

Star Blazers Fleet Battle System will expand to cover the entire TV series and movie releases. We may also include planetary surface combat and individual role playing modules. Our rules modules will be supplemented by Technical Manuals and Campaign Game rules, which will include ship construction formulas so that players can design and build their own fleets of space warships for their campaign games.

If you are interested in learning more about the game or its creators, go online at:

http://members.aol.com/neghvar2/SFB/strblzrs.htm)

Street Fighter Ex+ Alpha

By Ken Nabbe

DAMN!!! That is all I have to say about Street Fighter EX +Alpha....

Well that is not all... this thing is smokin. After reading previews and reviews of the Japanese version, I continually heard items such as 'too slow' or 'not Street Fighter'. This game is more than any other SF has ever been. This game is too fast for me and Paul... We played nearly four hours of this (three of Bushido Blade) last night and I then played for another two. This game is SMOOTH. It reminds me of Virtua Fighter is but with all the fun of the SF series.

The game itself has 20 straight up playable characters, including old time favorites such as Ryu and Ken, Sakura from Alpha 2, and a host of new characters for the new game, including that rare superhero Skull-A-Mania. If you thought combos were rude in any of the previous SF incarnation, they just got obnoxious. The idea of the 'super cancel' has been introduced. Now someone can start a super move as one is hitting... and even link a third for full pulse pounding, blood letting, Hado-Ken up your ass action! You ever played SF against some idiot that just stands in the corner and blocks? Well EX has an answer for this, the guard cancel. This attack not only goes right through the block, BUT also makes them dizzy. Completely vulnerable to your super cancel combo. No more turtles baabee!

The computer is no dummy either. This is one of the best AI's for fighters I have seen in either Arcade or Console fighters. This thing doesn't fall for the same thing over and over... and if you think you can pull the cheese, you thought wrong. If you can't learn the moves EX offers two training modes. First is the straight practice mode. Here one just lays into a standing opponent, who bounces around asking to beat into the next Street Fighter sequel. Second is patented Expert Training Mode. You still have the idiot jumping around, but now you have to perform particular moves and combos. The first are easy, but soon it becomes for command move, three normal hit, 4 super cancel, and a guard cancel combo. Oh yeah, the only way to unlock the secret characters is to earn 'points' during this training.

There are a few drawbacks to this game. First the endings are very nice looking, fully rendered full motion video, but they just don't make any sense. Very much eye candy, but what in Street Fighter makes sense? Second, the game looks 3D, but is not. Only one character I have seen uses the 3-D space. These are the only flaws I have in this fighter.

I swore off six button fighters a year ago, but Darkstalkers 3 had me return, Marvel Super Heroes vs. Street Fighter caused me to chuck quarters into them, but EX makes me think that the six button fighter is great again. This is a MUST have for any SF fan that owns a Playstation. Street Fighter purists will hate this game, but if you like clean smooth meat 'n potatoes fighting game, this sucker is for you.

-J. Snackpants, Esq.
"Hado-Ken??? Honey Nugget!!"

Lonny Volat's

ANIME TIME CAPSULE

This is intended to be the first in a series of articles written about anime shows from yesteryear, dealing primarily with the programming of the late 70's to the late 80's. (Actually it's not the first, that would be my previous article on *Star Blazers*, but who's counting?) I am focusing on this time period for a couple of reasons, not the least of which is that I'm a nostalgic at heart. The first reason is that, as I look through the latest catalogues detailing the videos and discs (both laser and digital video) that are coming out on the market today, the number of older titles being released surprises me. In all the glut of *Tenchi Muyo*, *Evangelion*, and *El Hazard* videos there are releases of old gems such as *Maison Ikkoku*, *Armored Trooper Votoms*, and *Patlabor*. "Classic" anime titles are cropping up all the time, and yet those anime magazines that are available pretty much limit their coverage to what's currently " hot" on the shelves. So I thought I'd provide some background information on some of the shows from my generation, since there are plenty of people writing about stuff like *Sailor Moon*. The second reason is that I just don't know squat about the new shows. One other note: This article and those that follow are intended to whet the reader's appetite and make him/her consider buying (or at least watching) the featured programs. These are not complete synopses; there are no spoilers. So without further ado, let's open the door to the vault.

Crusher Joe

Twenty years ago, in 1977, a young writer named Takachiho Haruka wrote his first published story. It was *Crusher Joe: Crisis on Planet Pizan*. This was just the beginning of a series that would culminate with seven more novels, an animated movie, and a pair of OAVs. It would also be the origin point for another even more popular series from Takachiho that features a pair of scantily-clad special agents who always solve their cases, but in a way that often leaves their clients in a situation even worse than before. Those two girls are Kei and Yuri - the infamous Dirty Pair. But I digress . . .

In the middle of the 22nd century, there is an organization known as the Crushers. They are the galaxy's foremost association of mercenary troubleshooters. Independent of the Federation

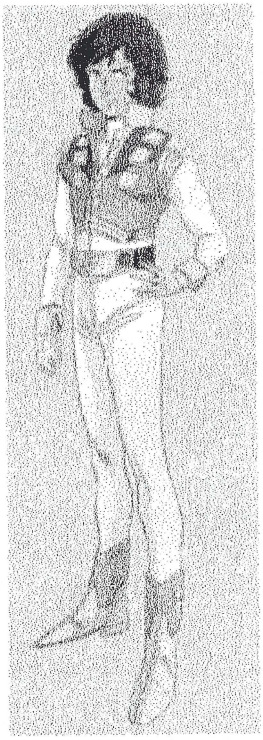
Space Force, the Crushers will perform, for a fee, almost any highly dangerous job. While they will not accept unethical or illegal jobs, they are sometimes tricked by misleading clients into taking questionable assignments, which the Crusher union is honor-bound to follow through.

The leader of this brotherhood of small mercenary teams is Crusher Dan. I have to wonder, given Japanese naming conventions, if Crusher isn't Dan's last name as well as the name of the organization. Dan's own small team is at the top of the list when it comes to success ratios and such. When Dan retires, his son, Joe, takes over as the leader of the team. And although Crusher Joe's first mission to Pizan is successful, two members of his father's old team are replaced before the book finishes.

In 1983, a company called Nippon Sunrise released the animated movie *Crusher Joe*. This movie, coming as it did on the heels of the *Space Cruiser Yamato* films, was an overnight success, and was followed up a few years later by two original video releases (also very successful). A large part of the audience's favorable reaction to both the movie and the OAVs was due to the artistic talents of the renowned Yasuhiko Yoshikazu, who is also known for his work on *Venus Wars* and the early *Gundam* series. Another artist who greatly contributed to the success of *Crusher Joe* was Kawamori Shoji, whose mechanical designs figure prominently in *Dangaioh* and *Macross*. Both the movie and the OAVs were released earlier this year by AnimEigo, and are available in subtitled or dubbed formats. Both of the OAVs (The *Ice Prison* and *Ultimate Weapon: Ash*) come on a single tape.

The Team

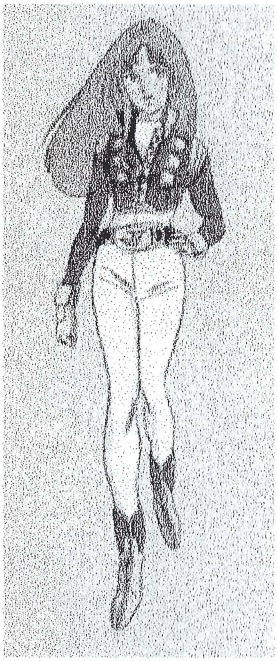
Joe —The leader of the team is



Crusher Joe, son of the Crusher's founder, Crusher Dan. The 19 year-old Joe has an intense dislike for authority, and does not react well to orders from anyone (including his father). But he is an eminently capable young man with a keen mind that enables

him to take any situation and react quickly and calmly.

Alfin —Alfin joins the Crushers after sneaking aboard their ship during the first mission. She is a

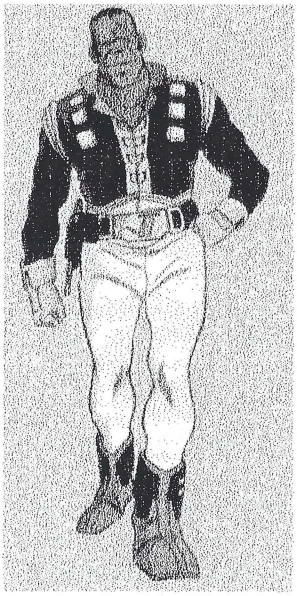


17 year-old princess from the planet Pizan. Alfin acts as the navigator and computer specialist aboard the *Minerva*. She is typically perky and cutesy, but gets easily plastered when it comes to liquor. She spends quite a lot of time arguing with Ricky, and is jealous of the attention that Joe gives to other girls.

Ricky —At 15, Ricky looks and acts much like Jinpei of Gatchaman. He signs on as the Crushers' engineer after gang members kill his parents. He is very quick-tempered, and bickers with Alfin constantly. But he is also sharp-witted and has a high

aptitude for mechanical things.

Talos —The last active member



from Crusher Dan's original team, Talos is a 52 year-old giant of a

man who, after serving with the Crushers for many years, has had most of his body replaced by artificial parts. Talos is often contemplative, and usually acts as the peacemaker between his younger companions. Oh yeah, and behind his removable left hand there's a gatling-machine-gun. What more could a guy ask for? Talos is the *Minerva's* pilot.

Dongo —Dongo is the Crushers' robot. (I should note that, like Talos, Dongo was also a member of the original team.) In spite of his relatively primitive appearance, Dongo is one of the most sophisticated robots in the galaxy, at least in his own memory chips. Dongo is pretty warped, and can be counted on to say precisely the wrong thing at precisely the wrong time.

The *Minerva* —This is the team's interstellar space ship. Although small, it is powerful enough to take on warships of a much larger size, and stocks all of the most advanced weapons systems. It requires no more crew than the Crushers themselves, and can be operated solely by Dongo. It carries two fighter craft and a ground vehicle (named *Galleon*).

Crusher Joe: The Movie

In the first animated appearance of the Crusher Joe team, they are hired to escort a passenger to the planet Scolan. They are told that the passenger is a princess, and that her illness has forced her to be enclosed in a glass " coffin" and kept sedated. But when they arrive at their destination, the princess is gone! It is later discovered that the Minerva was yanked out of warpspace, which caused the crew to lose consciousness, and that the ship was taken on a detour. The girl is not really a princess; she's the daughter of a prominent scientist who has developed a new form of warp engine system capable of affecting other ships in warpspace (like the *Minerva*). And she is currently the prisoner of a notorious interstellar mobster named Big Murphy. Joe's team is placed on probation (partly for losing the girl, and partly for taking the assignment in the first place). But in defiance of his father's orders, Joe leads the team to the planet Lagol in order to rescue the scientist's daughter.

As an extra treat, watch for the very first animated appearance of the Dirty Pair. While Joe's team is at a drive-in movie getting information from Lagol's president, the movie screen is displaying Kei and Yuri involved in a wild firefight. (Trivia note: While Kei, Yuri, and Joe all live in the same " universe" the Dirty Pair stories predate the Crusher Joe ones by some twenty years. In fact, things mentioned in some of the CJ novels led many to speculate for a long time that Yuri was Joe's mother, and that Talos was married to Kei!)

Players of the FASA game

Battletech have something else to watch for. When the Crusher team arrives at Lagol, a mercenary team in the employ of Big Murphy attacks them. The mercs are flying fighters of which at least two are exact models used in Aerotech, and during a raid on Big Murphy's base, a trio of Locust mechs chases the Crushers. Whether these designs were " borrowed" by FASA or by Shoji is not known to me. I don't exactly remember when the very first version of Battletech first came out, but I do feel confident (knowing Shoji's other work) that this movie is where those designs originated from. *[the Crusher Joe versions are the true versions -Dade]*

The OAVs

Sunrise followed up the *Crusher Joe* movie several years later with a pair or original videos. The two programs run about an hour apiece, and are very fast-paced. With apologies to the *CJ* movie, these are a tad better, mostly due to the pacing. Both Yasuhiko and Kawamori returned to do the character and mechanical designs. The two stories, *The Ice Prison* and *Ultimate Weapon: Ash* are about as different as, well, fire and ice. Best of all, both are available on a single tape from AnimEigo.

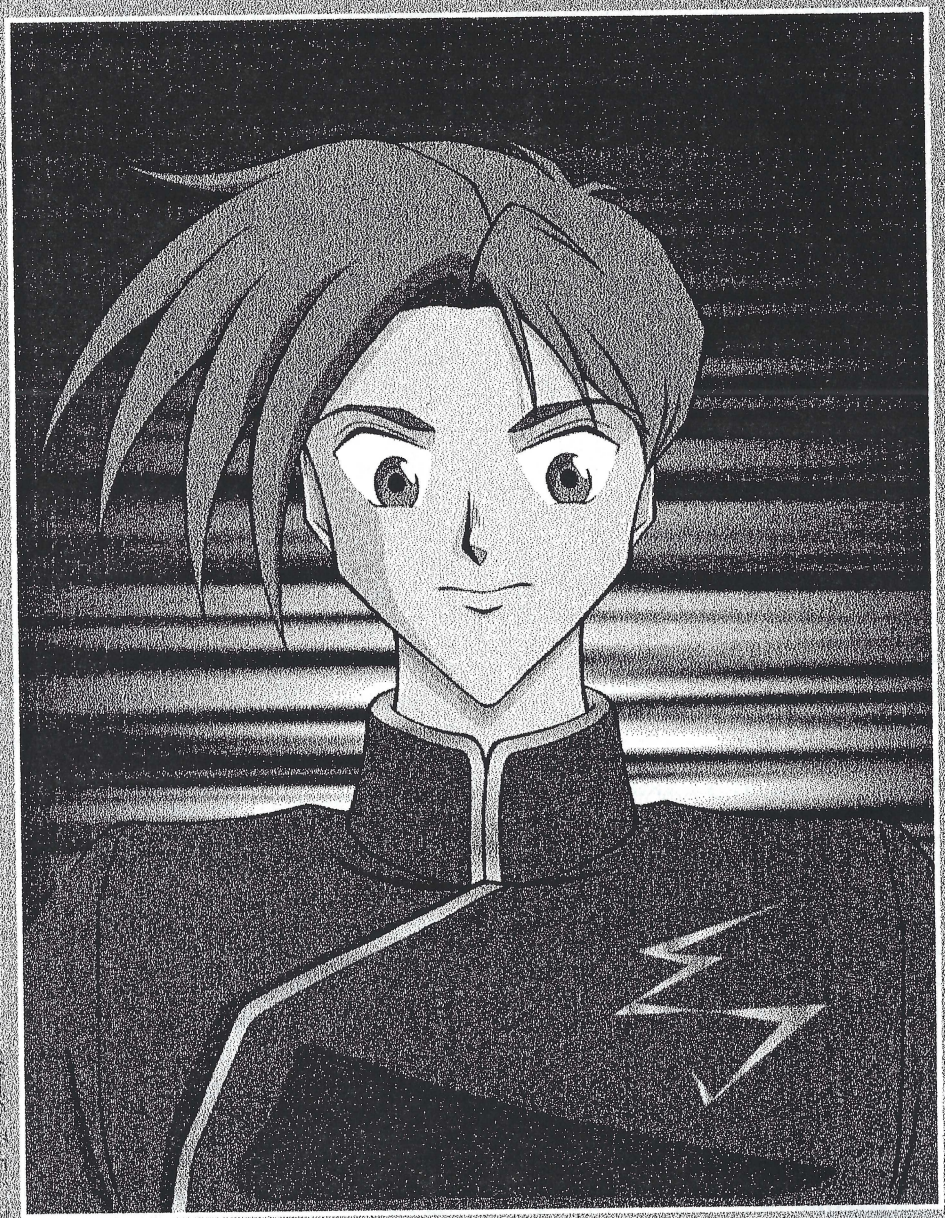
The Ice Prison

On the planet Ohro, in the republic of Kirius, political prisoners are sentenced to spend the rest of their lives inside the orbiting ice asteroid known as Devil Prison. When an accident causes the asteroid's orbit to decay, the Crusher team is called in from their vacation to stop the falling satellite from crashing to the planet's surface. But Kirius' leaders, in spite of the show of concern that they put on, are not really interested in saving the lives of the prisoners, nor are they above planning the heroic but tragic deaths of Joe and his companions . . .

Ultimate Weapon: Ash

After decades of war, the planets Bandor and Calminas are about to declare peace. But military leaders on both sides are not ready to end their conflict. Bandoran scientists had created an ultimate weapon, a device capable of generating extreme temperatures that would annihilate all life on a planetary scale. The device itself was small enough to carry in an attachécase. A special courier is carrying the device to a place where it can be disposed of, but several members of the ship's crew, still loyal to their military leaders, stage a mutiny to gain control of the weapon and cause the vessel to crash land on the planet Davidoff. The Crusher Joe team is now in a race with members of the Bandoran military to recover and/or destroy the mechanism. Nor are they alone on the planet . . .

Fan Art



By Micahel Scultz ©1998

セフィロスのまんが
in... by
"FAN MANIA" Jackie Dolamore
SEPHY WAS KILLING SOMEONE...UH, FOR PRACTICE I GUESS.
No!
TRULY, THEY WERE A HANDSOME WIZARD..
...WHO CAST A SPELL THAT SENT SEPHY...
..TO EARTH!
SEPHIROTH!!
ANIME CONVENTION
ANIME STORE
OH SEPHY-CHAN! I HAVE A WEBSITE ABOUT YOU!! I LOVE YOU!! AND SO DOES MAGE STAR AND ALL THESE PEOPLE WI-
WEBSITES
BUT...BUT I'M EVIL!
I KNOW!
AND YOU STILL LIKE ME?
YUP!
I WOULD PREFER IF YOU WEREN'T EVIL, THOUGH..
EH?
YOU WOULD?
YOU MEAN... IF I WASN'T EVIL, PEOPLE WOULD LIKE ME MORE?
PROBABLY
YAY! THEN I WON'T BE EVIL ANY MORE!
I YOU SEPHY
Jackie Dolamore ©1998

By Jackie Dolamore

のまんが"
PART
=
THE NEWLY GOOD SEPHIROTH RETURNS HOME"
HI, CLOUD.
S-SEPHIROTH?!
GULP
U-WHY ARE YOU HERE?
SURPRISE! I GOT YOU A NEON GENESIS EVANGELION DOLL!!
WHAT DO WE DO? WITH SEPHIROTH BEING GOOD, OUR GAME HAS NO POINT!
I DON'T KNOW..!
HE GAVE ME A VIDEO AND WE DON'T EVEN HAVE VCRS!
AAH! LOOK AT RED XIII!
OH, SEPHIROTH, IF YOU GO BACK TO EVIL WE'LL LOVE YOU SO MUCH!!
HA HA
HOW AM I SUPPOSED TO PLEASE EVERYBODY!!!
WE PROMISE WE'LL NEVER GET MAD AT YOU FOR BEING EVIL AGAIN!
WELL... OKAY...
WILL KILL YOU! KILL YOU ALL!
HEW!
THE END
FOR NOW

Jackie Dolamore ©1998

By Jackie Dolamore

The Editor Would Like To Thank The Following:

Aimee Cummings
For having the patience to deal with my absences while I laid out this little fanzine. You'll always be my sweetheart and this issue is dedicated to you.

Fred Leggett
For helping to get my arrangements for my stay during MegaCon. And for letting me use your EMail service now and then. ;-)

Brian Weiss
For getting a certain layout task set up, thereby allowing me to make an important visit in the future.

Jackie Dolamore
For allowing me to print your little Final Fantasy comics. Thanks for getting in touch with me in the first place to offer your art.

Lonny Volat, Ken Nabbe & Nicole Kintner
For putting up with the delays of printing your articles.

Shane Spielman
For the visit and the good times.

Carmel Bohlen
For the last minute save on JACO's MegaCon ad.

Bernadine & Gordon Bell
For allowing me to go on my treks to Orlando and the support.

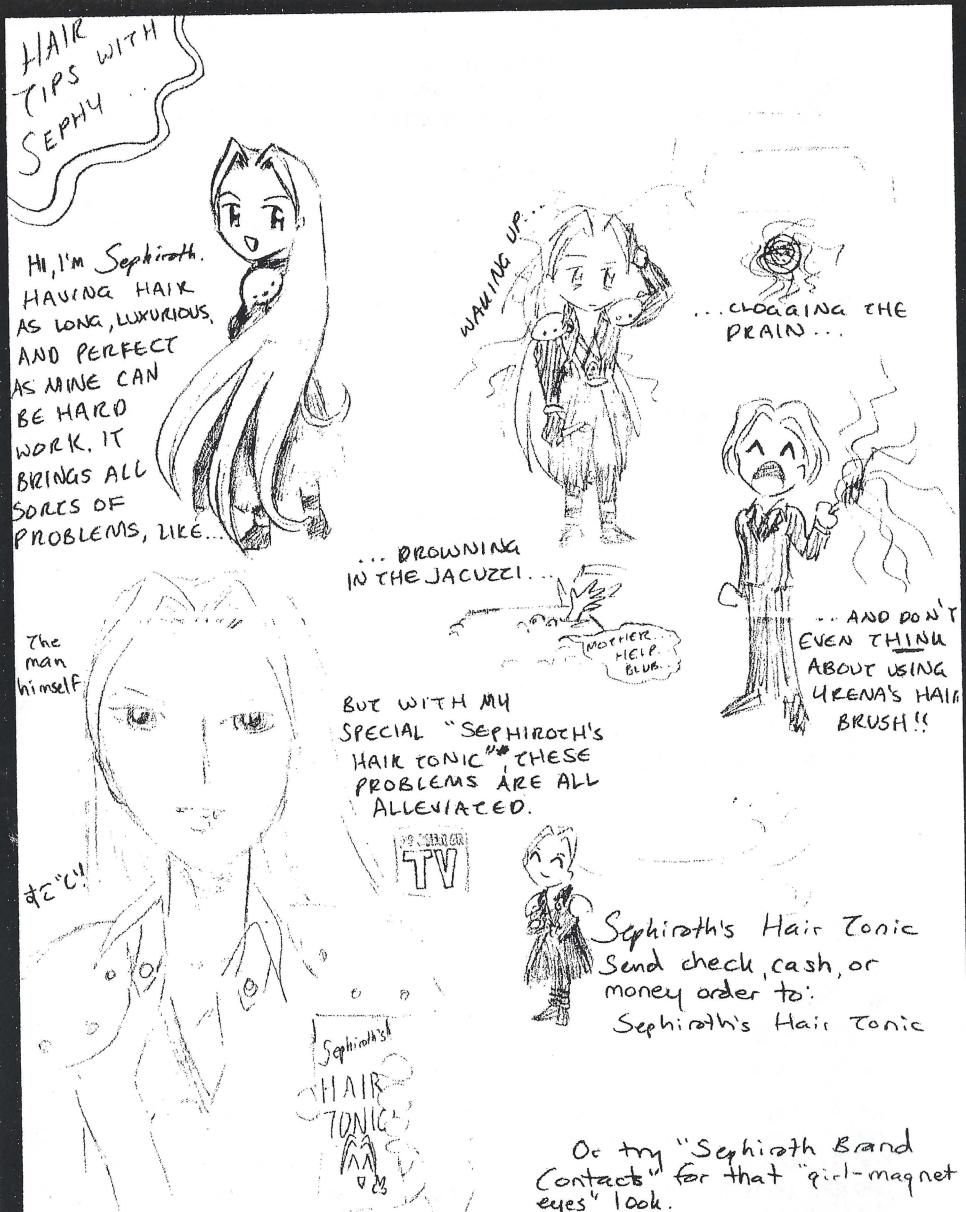
Jesus
For everything.

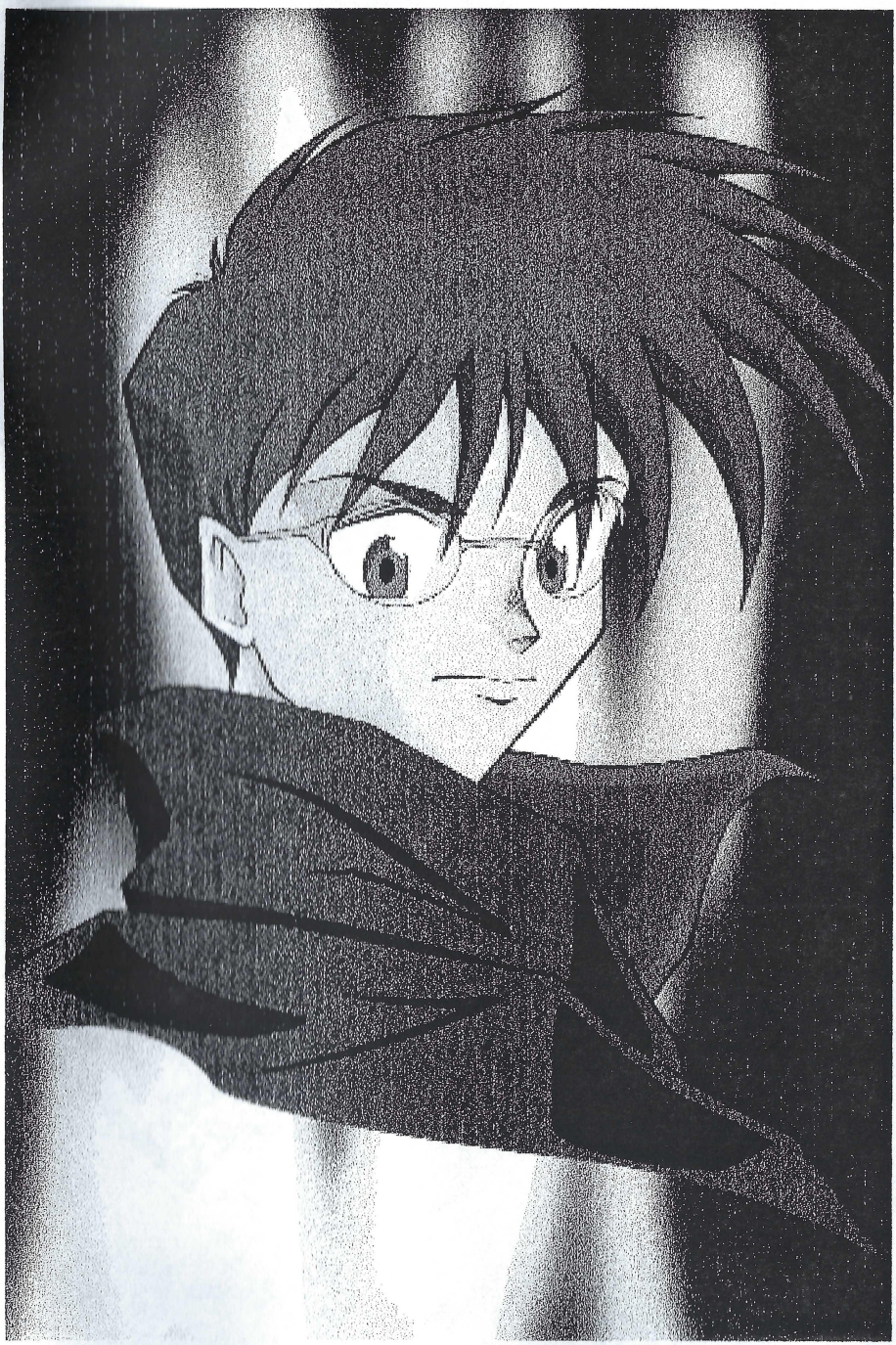
Whoops!

Sorry to Amy Howard for misspelling your name in last issue's Thank You section. Apologies also go to Erik Larson for the same mistake. Gomen Nasai!

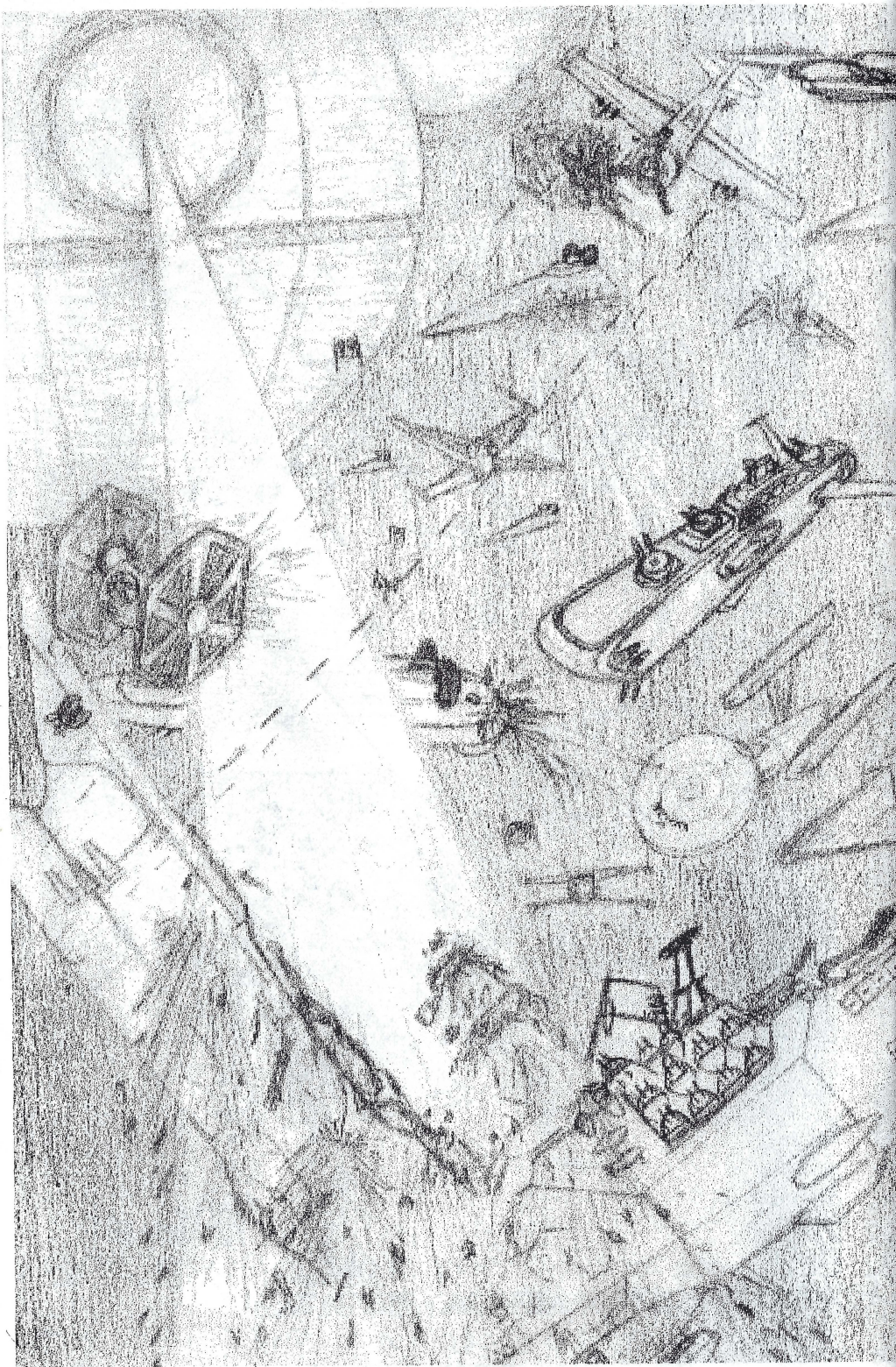
THE LAST PAGE!

By Jackie Dolamore


HAIR TIPS WITH SEPHY
Hi, I'm Sephiroth. HAVING HAIR AS LONG, LUXURIOUS, AND PERFECT AS MINE CAN BE HARD WORK. IT BRINGS ALL SORTS OF PROBLEMS, LIKE...
WALKING UP...
...CLOGGING THE DRAIN...
...DROWNING IN THE JACUZZI...
MOTHER HELP BLUB
...AND DON'T EVEN THINK ABOUT USING URENA'S HAIR BRUSH!!
The man himself
BUT WITH MY SPECIAL "SEPHIROTH'S HAIR TONIC"* THESE PROBLEMS ARE ALL ALLEVIATED.
TV
Sephiroth's Hair Tonic
Send check, cash, or money order to:
Sephiroth's Hair Tonic
Sephiroth's HAIR TONIC
Or try "Sephiroth Brand Contacts" for that "girl-magnet eyes" look.
* WARNING- MAY CAUSE EVIL AMBITIONS, LIKE WANTING TO BE GOOD.



Michael Schultz ©1998



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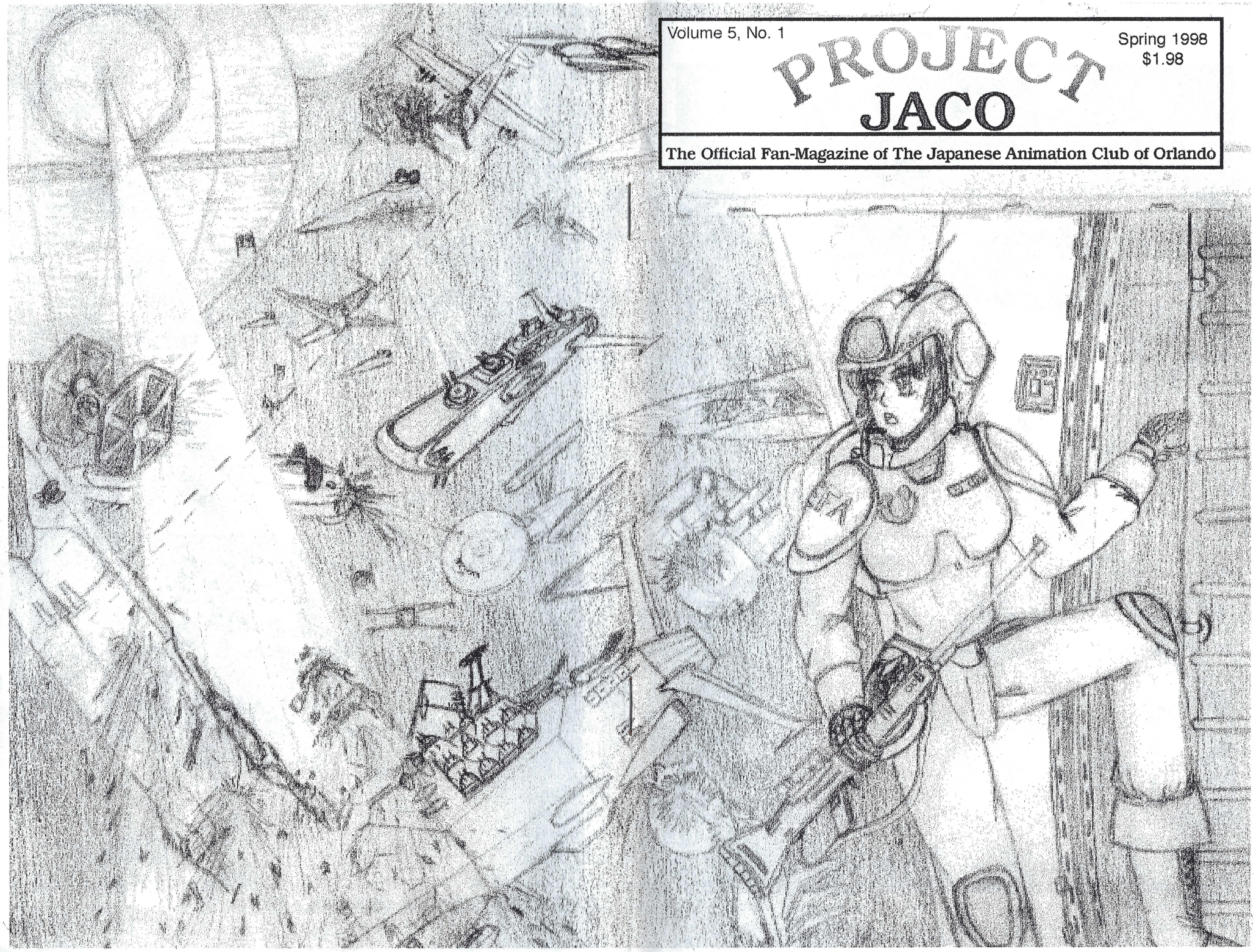
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